

FOR ENTRY FORM, SEE INSIDE BACK COVER.

1929-30.**



ROYAL ACADEMY OF MUSIC

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Licentiateship Examination

SYLLABUS

(I.) *September, 1929.*

(II.) *December, 1929—January, 1930.*

(III.) *April, 1930.*

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1929-1930.

THE EXAMINATION
FOR THE
Diploma of Licentiate
OF THE
Royal Academy of Music

is held three times a year, and is open to
MUSICAL COMPOSERS, CONDUCTORS,
PERFORMERS AND TEACHERS.

N.B.—Candidates are requested to observe that the questions hitherto divided between the Paper work and the *vivâ voce* have been redistributed. This change of detail will not affect the scope and standard of the Examination.

1. Candidates who satisfy the Examiners in this examination in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director, and have their names publicly announced. The Licentiate Diploma certifies that the recipient is competent to begin practising the *specified branch* for which the Diploma is granted. The Diploma also states whether such competency be as a composer, conductor, performer, or teacher.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been submitted to the Board of Directors at their meetings held in October, March or June, be sent to the addresses given by the Candidates on their forms of entry.

2. The Examination takes place three times a year—in April, September and December/January (see time table, p. 10), and is conducted by Boards of three experts selected from the Academy Professorial Staff.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the December/January period on giving notice to the Secretary of their wish to do so not later than July 20th, but Candidates **CANNOT BE TRANSFERRED** from December/January or April to the following April or September Examination, except in very special circumstances. The earliest possible notice of a desire to transfer should be given.

4. Full information as to Fees, final dates for Entry, and dates of the Examinations will be found by referring to the schedule on p. 10.

5. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, when notification of such has been received by the Secretary *at least three clear days* before the time appointed for examination, and verified by a medical certificate. The earliest possible notice should be given. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

6. Candidates must accept the dates and times appointed. This scheduled time may ONLY be changed, provided (a) it is possible under the official arrangements, (b) that a special fee of 10s. 6d. is forwarded with the application, and (c) that the application is made in writing at least seven clear days before the time originally appointed.

7. No Candidate under eighteen years of age will be permitted to enter for the examination as a Teacher. This age limit will be reckoned, for each period, up to the last possible day of entry (with late fee) stated in this syllabus.

8. Candidates are advised to observe with care the requirements stated in connection with each Subject of Examination, as the presentation of a wrong piece, or failure to fulfil any of the essential conditions of their entry, will render them liable to disqualification.

9. The Academy reserves to itself the power to refuse any entry for the Licentiate Examination at its discretion.

10. Candidates desiring to be examined in two Subjects, or in the Teachers' and Performers' class of the same Subject, must pay the full fee in each subject or class.

Candidates entering for the two classes of Teacher and Performer in the same subject and in the same year, must undergo two examinations, and submit different selections of works at each examination.

11. Candidates who have satisfied the Examiners in either class—Teacher or Performer—of any subject will be eligible as Candidates in the other class of the same subject at a subsequent examination.

12. In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch, viz., (i) Practical; (ii) Paper Work; (iii) Aural Tests, of the Subjects in which they are examined.

PRACTICAL EXAMINATION.

13. The Practical Examination will last about thirty minutes and candidates must attend at the times appointed.

Candidates must be prepared to perform, if required, the whole of the selection submitted, but the Examiners may arrive at their decision without hearing the entire works.

14. In their answers to questions and in the performance of their selected works, Candidates are not required to follow any particular system or method.

AURAL TESTS.

15. All Candidates, with the exception of those in Musical Composition,* Aural Training,* Voice Culture* and Elocution, will be required to pass Aural Tests, in accordance with the following scheme :—

The Examiner will play on the Pianoforte not more than three times, each of the following tests; the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

- (a) To recognise major, minor, diminished and augmented triads and their inversions, and to hum, sing or play, and also to name, any note of these chords.

N.B.—In all cases the chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad has been named by the examiner.

- (b) To hum, sing, or play (from memory) a short musical phrase, and to name the notes of any portion of the passage after the keynote has been played.

- (c) To hum, sing, or play (from memory) the upper or the lower part of a short two part passage.

- (d) To clap or tap a short rhythmical passage of reasonable difficulty; to name the note-lengths or rests of any portion thereof and to describe the time.

- (e) To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—The final chord in every cadence will be played in *root* position.

The Maximum Marks obtainable in this Branch are
100. 75 marks required to pass.

* Candidates in these subjects have special Aural Tests, see pp. 12, 13, 35 and 37.

The Tests must be taken on the day of the Practical Examination, on the day preceding it, or on the day following it.

The Examination in these Tests will be held daily from 10 a.m. to 1.30 p.m., and from 3 to 6 p.m. Candidates can book a time on first arrival.

PAPER WORK.

16. (a) *General Musicianship*.—All Candidates (except in Subjects I., Harmony; VIII., Conducting; and XI., Elocution) are required to work this paper, which will embrace questions on Rudiments of Music, Harmony and Musical Form (see specimen paper at end of Syllabus, p. 41).

(b) *Special Harmony*.—Candidates in Subjects I. (Harmony, Counterpoint and Composition) and VIII. (Conducting) are required to work special Papers in Harmony.

(c) *Elocution and Physiology of the Voice*.—Only Candidates in Subject XI. (Elocution) are required to work this paper.

17. Candidates have the option of working Papers (a), (b—Subject I. only) and (c) either on the day of the practical examination, on the day preceding it, or on the day following it. The whole examination must be completed in three days.

Paper (b—Subject VIII.) must be worked on the day previous to the practical examination.

There will be two periods of Paper Work examination daily, starting at 10 a.m., and at 2.30 p.m. Three hours will be allowed for working each paper. Provided the necessary accommodation is available, Candidates may attend during either the morning or the afternoon period without notifying which period they select.

The maximum marks obtainable in this Branch are 100. 75 marks required to pass.

18. Any Candidate who passes only in a part or parts of the Examination (Practical, Paper Work, Aural Tests) may complete the examination by passing the part or parts in which he has failed within a period of three years from the date of his first examination, on payment of the appropriate fee specified below. After the expiration of this period of three years, the Candidate must re-enter for the whole examination.

FEES FOR PARTIAL EXAMINATION.

Practical	...	...	...	£5 5s.
Paper Work	...	...	...	£1 1s.
Aural Tests	...	...	...	£1 1s.

See page 10 for Candidates entering for examination in Glasgow.

19. Until and including the Easter Examination, 1932, Candidates who have passed any portion of their examination will be exempted from re-examination in such portion. Those who passed their Practical Examination between September, 1912, and Easter, 1929, inclusive, will be required (if re-entering for Paper Work) to work a Paper of a similar character to that in which they were unsuccessful. Those who passed in Aural Tests only, must comply with the remainder of the requirements stated in the Syllabus current at the time of their re-entry. Candidates entering for the practical portion must comply with the whole of the requirements for the practical portion as set forth in the syllabus.

Any claim for exemption must be made on the entry form. Exemption may only be claimed by those who worked their papers since September, 1912.

20. The results of the Practical and Paper Work portions of the examination are posted to Candidates about a fortnight after the date of the practical examination.

21. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Warden, the Secretary, nor the Examiners are authorised to enter into correspondence as to the reasons for the results communicated to them.

22. On payment of an enquiry fee of two shillings and sixpence Candidates will be supplied with a detailed statement of the marks awarded to them in the practical branch of their examination and the total number only in the case of Paper Work. This statement will be supplied only to Candidates. To those entering for Paper Work only, the total number of marks will be supplied without payment. **Marks cannot be sent until about a month after completion of the examination period.**

EXAMINATION PAPERS.

23. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each paper.

All orders for papers must be accompanied by a remittance to cover cost. In the event of papers quoted being out of print cash will be refunded. A list of papers on sale will be supplied on application to the Secretary.

Papers supplied to order cannot be exchanged.

L.R.A.M. WITH HONOURS.

Candidates who are successful in the L.R.A.M. Examinations in Pianoforte, Singing, Violin, Viola, 'Cello or Elocution, and who also obtain (for the same subject) the Special Diploma in the Teaching of Music awarded in connection with the Teachers' Training Course in the Royal Academy of Music, are entitled to describe themselves as L.R.A.M. (Honours).

DETAILS OF L.R.A.M. EXAMINATION 1929-1930.

Period.	Place Held.	Approximate Dates for Examinations.	Last Day for Normal Entry.	Entry with Special Late Fee.
SEPTEMBER.	R.A.M. only (for all Subjects).	Early in September.	June 30th. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between July 1st and 12th. Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.
DECEMBER/JANUARY.	R.A.M. (for all subjects). N.B.—In this period Pianists have the option of taking the Examination in Glasgow.* This option does NOT apply in other subjects.	Last two weeks in December and first week in January. Candidates in Singing, Piano and Violin may express a preference for examination before or after Christmas, but dates allotted must be accepted.	Oct. 31st. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between November 1st and 12th. Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.
APRIL.	R.A.M. (for all subjects). In this period Pianists have the option of taking the Examination in Glasgow.* This option does NOT apply in other subjects.	During a part of April.	Feb. 14th. N.B.—Forms must be sent, together with the fees, to the Secretary, R.A.M., before this date.	Between February 15th and 28th. Entry Forms will NOT be accepted unless accompanied by an extra fee of 5s.

N.B.—Entry implies that each Candidate accepts the conditions of the current syllabus, and also all the examination arrangements made.

The fees for each period when the Examination is held in London are as follows : £5 5s. (total) ; re-entry for Paper Work, £1 1s. per paper ; re-entry for Aural Tests, £1 1s. ; re-entry for Practical, £5 5s.

* The fees for Candidates taking the Examination in Glasgow are £6 6s. for the whole Examination or any practical part thereof : £1 11s. 6d. for Paper Work or Aural Tests.

SUBJECT I.

HARMONY, COUNTERPOINT AND COMPOSITION.

In this subject Teachers and Composers have separate examinations. Candidates may enter for either of these or for both; in the latter case they pay double entrance fees and undergo two examinations.

TEACHERS' EXAMINATION.

Candidates will be required :—

- 1.—To submit, on entering their names, a Thesis on one of the following subjects :—

- (a) The influence of the work of Haydn and Mozart upon that of Beethoven.
- (b) The Romantic movement in Music during the earlier part of the Nineteenth Century.
- (c) The rise of the "Lied" or Art-Song.

N.B.—Any Candidate whose Thesis has been approved, but who fails in any other part of the examination may enter again (at a subsequent period, subject to the conditions in par. 18, page 8) without submitting a second Thesis.

- 2.—To attend a *Vivâ voce* examination, at which they will be expected :—

- (a) To answer questions upon the compass and capabilities of voices and instruments;
- (b) To answer questions upon the history of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Brahms' Sextet in B flat major (Op. 18);
- (c) To play from vocal score (including the use of the C clef for Alto and Tenor voices), and from figured or unfigured bass;
- (d) To harmonise a melody at the pianoforte, and similarly to complete an unfinished musical sentence, and to modulate between specified keys.
- (e) To answer questions upon the teaching of Harmony, Counterpoint and Musical Form (including the criticising of exercises at the Pianoforte).

3. —To work a paper in Harmony and Counterpoint (vocal and instrumental).

The paper may include (*inter alia*) the harmonisation of a moderately difficult melody (for voices, strings or pianoforte); a test in double (or invertible) counterpoint in the 8ve or 15th; the writing of a Canon and a portion of a Fugue.

The Tests in Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in five parts.

HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

4.—To attend an Aural Examination at which they will be expected :—

(a) To write from dictation : (i.) A short melody of moderate difficulty ; (ii.) a test in two melodic parts ; (iii.) a short passage of four-part harmony consisting of triads, dominant sevenths and ninths (with their inversions), and simple unessential notes ; (iv.) examples of modulation.

(b) To identify short extracts from well-known standard musical works, played by the examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

The Maximum marks obtainable in this examination are allotted as follows :—

(a) Thesis	...	...	...	...	...	...	...	100
(b) Harmony and Counterpoint Paper	...	...	...	...	...	...	...	100
(c) <i>Vivâ Voce</i>	...	...	...	...	...	...	...	100
(d) Aural Examination	...	...	...	...	...	...	...	100

75 marks required in each section to pass.

COMPOSERS' EXAMINATION.

Candidates will be required :—

1.—To submit, on entering their names, a composition consisting of a piece of reasonable extent, written either for voices or for instruments (or for both), such as the writer shall consider to afford a fair sample of his or her musical invention and technical powers.

N.B.—Any candidate whose composition has been approved, but who fails in any other part of the examination, may enter again (at a subsequent period, subject to the conditions in par. 18, page 8) without submitting a second composition.

2.—To attend a *vivâ voce* examination, at which they will be expected :—

(a) To answer questions upon the compass and capabilities of voices and instruments ;

(b) To answer questions upon the history of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Brahms' Sextet in B flat major (Op. 18) ;

(c) To play from vocal score (including the use of the C clef for Alto and Tenor Voices, and from figured or unfigured Bass ;

(d) To harmonise a melody at the pianoforte and similarly to complete an unfinished musical sentence, and to modulate between specified keys.

HARMONY, COUNTERPOINT AND COMPOSITION—*Continued.*

- 3.—To work a paper in Harmony and Counterpoint (vocal and instrumental) and in Orchestration.

This paper may include (*inter alia*) the setting of a stanza of poetry for a solo voice with pianoforte accompaniment or for unaccompanied vocal quartet, the Orchestration of a given passage, and the writing of the whole or a portion of a Fugue.

The Tests in Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in five parts.

- 4.—To attend an Aural Examination at which they will be expected :—

(a) To write from dictation : (i.) A short melody of moderate difficulty ; (ii.) a test in two melodic parts ; (iii.) a short passage of four-part harmony consisting of triads, dominant sevenths and ninths (with their inversions), and simple unessential notes ; (iv.) examples of modulation.

(b) To identify short extracts from well-known standard musical works, played by the examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p 7.

The Maximum marks obtainable in this examination are allotted as follows :—

(a) Composition	...	...	...	...	...	...	100
(b) Harmony and Counterpoint Paper	...	...	...	...	...	...	100
(c) <i>Vivà voce</i>	...	...	...	...	...	...	100
(d) Aural Examination	...	...	...	...	...	...	100

75 marks required in each section to pass.

SUBJECT II.

SINGING.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

Special Braille tests are provided for blind candidates.

Candidates are required to provide their own accompanists.

The examiners are instructed to accept only the pieces mentioned in the current syllabus. The lists in one class of voice must be adhered to. The selected pieces may be transposed a semi-tone or a tone higher or lower.

The examiners have the option of hearing the whole or any portion of the pieces chosen.

The pitch used in this examination is the New Philharmonic $c' = 522$.

SINGING.—*Continued.*

TEACHERS' EXAMINATION.

The result of the Teachers' examination will depend not so much on quality and power of voice, as on style and phrasing, and general knowledge of the subject.

Candidates will be required :—

- 1.—To prepare the three songs marked with an asterisk from the lists on pp. 16 and 17, and to give a demonstration lesson (as if to a pupil) on all or any one of them as the examiners may decide.
- 2.—To answer questions on :—
 - (a) Breathing, Registers, Classification and Compass of Voices.
 - (b) Technical studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
 - (c) Faults in voice-production most commonly met with (giving practical illustrations for correcting the same).
 - (d) Distinct and correct pronunciation and diction.
 - (e) Interpretation and the technique of Expression.
 - (f) The characteristics and interpretation of Recitative of various periods, and knowledge of standard vocal works.
 - (g) The organs employed in Singing, and their respective functions in the production and use of the Voice.
- 3.—To Sing (a) a Recitative ; (b) a portion of a Cantabile Movement ; (c) a portion of a florid movement ; all to be selected by themselves from the lists on pp. 16 and 17 but need not be one from each list.
- 4.—To sing at sight a simple air without accompaniment, to a vowel sound or Sol-fa. (Special Braille Tests are provided for Blind Candidates).
- 5.—To attend the Aural Tests examination, as specified on p. 7.
- 6.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Performance of Vocal Pieces	...	...	...	...	8
Breathing, Technical Exercises for development of Voice	...	...	...	...	12
Production	...	...	...	...	12
Correction of Faults, Knowledge of Vocal Organs and their respective Functions	...	...	...	...	10
Demonstration Lesson	...	...	...	...	12
Pronunciation and Diction	...	...	...	...	10
Interpretation and Technique of Expression	...	...	...	...	12
Teaching of Recitatives	...	...	...	...	8
Knowledge of Vocal Works	...	...	...	...	8
Singing at Sight	...	...	...	...	8
General Impression	...	...	...	...	12

Total 100

75 marks required to pass.

SINGING—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required :—

- 1.—To sing Diatonic and Chromatic Studies, copies of which will be given to candidates on entering their names, or may be purchased at the Academy at any time (price 1s.).
 - 2.—To sing three pieces, one from each list for their respective voices, and sing such of them or any portion of them as the Examiners may select; one of them at least being sung in English.
- One piece must be sung from memory.
- 3.—To sing the Recitative attached to the Aria which they choose; if there is no Recitative so attached, they must choose another recitative from the list.
 - 4.—To sing at sight a simple air without accompaniment to a vowel sound or Sol-fa. (Special Braille Tests are provided for Blind Candidates.)
 - 5.—To attend the Aural Tests Examination as specified on p. 7.
 - 6.—To work the paper in General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Quality and Volume	...	...	...	...	...	8
Production, including Breath Control and Blending of Registers	...	...	...	...	...	12
Correctness of Intonation	...	...	...	...	...	8
Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	...	...	...	...	...	8
Distinctness and Correctness of Pronunciation	...	...	...	...	...	8
Phrasing, Expression and Variety of Tone	...	...	...	...	...	8
Accuracy, Rhythm, Time and Accent	...	...	...	...	...	8
Recitative	...	...	...	...	...	8
Interpretation	...	...	...	...	...	12
Singing at Sight	...	...	...	...	...	8
General Impression	...	...	...	...	...	12

Total 100

75 marks required to pass.

SINGING—Continued.

SOPRANO and MEZZO-SOPRANO.

LIST A.

AIR.	"Bless'd the Day," in A (Solomon) (published separately)	Handel
*RECIT.	"But why art thou disquieted" ? } (Theodora) (Novello)	Handel
*AIR.	"Oh, that I on wings could rise" }	
AIR.	"Alleluja" in F, from the Motet "Exsultate" (Bote and Bock)	Mozart
AIR.	"Let the bright Seraphim" (Samson) (Novello)	Handel
RECIT.	"Oh, joyful news!" } (Hercules) (Novello)	Handel
AIR.	"Begone my fears" }	
RECIT. & AIR.	"Where shall I fly?" (Hercules) (Novello)	Handel

LIST B.

"Cuckoo Song" in D (Boosey)	Roger Quilter
"Aufträge" (The Message) in A (Augener)	Schumann
"Ein Traum" (A Dream) in D flat (Peters)	Grieg
"Senta's Ballad," in G minor (The Flying Dutchman) (Augener)	Wagner
"Ah! mon fils," in A ("Il Profeta") (Ricordi)	Meyerbeer
"Spring Waters," in E flat (Guthell)	Rachmaninov

LIST C.

"A Lullaby," in B flat minor (Boosey)	Hamilton Harty
"Sweet Suffolk Owl," in A (Winthrop Rogers)	Elizabeth Poston
"Where shall the Lover Rest?" in E flat (English Lyrics, Set 1) (Novello)	Parry
"Schlafendes Jesuskind," in F (Sleeping Christchild) (Peters)	Hugo Wolf
"Cradle Song," in E flat (Murdoch)	Arnold Bax
"Dream Village," in D (Cramer)	Alec Rowley

CONTRALTO and MEZZO-CONTRALTO.

LIST A.

AIR.	"Agnus Dei," from Mass in B minor (Novello)	J. S. Bach
RECIT.	"See, She blushing turns her Eyes" }	
AIR.	"Hymen, haste!" }	Handel
RECIT.	"My Jonathan," in G }	
AIR.	"Subtle Love with fancy viewing" }	Handel
	(Standard Songs, No. 59. International Music Co.)	
AIR.	"Dry those unavailing Tears" (Belshazzar) (Novello)	Handel

LIST B.

	"Clouds and darkness are around," in G (Lengnick) ...	Dvořák
	(Biblical Songs, Op. 99, Book I., No. 1.)	
	*"The River," in G minor, Op. 60, No. 2 (Novello) ...	Elgar
RECIT. & AIR.	"O Love! from Thy pow'r," in A flat (Durand) ...	Saint-Saëns
	"A Corsican Dirge" (Augener)	Stanford

LIST C.

"The Birds of Bethlehem," in F (Chappell)	H. Walford Davies
"Orpheus with his Lute," in G (Oxford University Press)	W. Linley
"Dirge in Woods" (English Lyrics, Set 8) (Novello)	Parry
"Nocturne," from "Over the Rim of the Moon" (Low Voice) (Boosey)	Michael Head

SINGING—Continued.

TENOR.

LIST A.

- RECIT. "See from the Op'ning Skies" } (Solomon) (Novello) *Handel*
 AIR. "Sacred Raptures" }
 AIR. "I know that my Redeemer Lives," from Cantata No. 160
 ("Ich weiss dass mein Erlöser lebt") (Augener)... *J. S. Bach*
 RECIT. "Thy Rebuke hath Broken his Heart" (The Messiah)
 (Novello) *Handel*

LIST B.

- "Prize Song," from The Mastersingers (Schott)... *Wagner*
 "On with the Motley!" ("Festi la giubba!") (Pagliacci)
 (International Music Co.)... *Leoncavallo*
 "Dalla sua pace" ("On her, my Treasure") (Don Giovanni)
 (Novello) *Mozart*

LIST C.

- "Love's Secret," in E (Novello) ... *Granville Bantock*
 "For her Gait, if she be Walking," in D flat (Cramer) ... *Ernest Bullock*
 * "Diaphenia," in F (Boosey) ... *Harold Samuel*

BARITONE and BASS.

LIST A.

- RECIT. "O voi del mio poter" ("O ye, of my Command")
 ARIA. "Sorge infausta una procella!" ("Rages now the
 Storm Affrighting!") Standard Songs, No. 33 } (Rinaldo) *Handel*
 (International Music Co.).
 "Anacreon's Defeat" (Oxford University Press) ... *Purcell*
 AIR. "The Trumpet shall Sound" (The Messiah) (Novello)... *Handel*

LIST B.

- "Don Juan's Serenade," in B minor (Novello) ... *Tchaikowsky*
 "Credo" ("Otello") (Ricordi) ... *Verdi*
 "Gazing Around" ("Wolfram's Song") (Tannhäuser) (Novello) *Wagner*
 "Tartarus" in C ("Gruppe aus dem Tartarus") (Oxford
 University Press) *Schubert*

LIST C.

- "Desire in Spring," in E (Oxford University Press) ... *Ivor Gurney*
 "Mally O!" in A (Stainer and Bell) ... *Herbert Howells*
 "All in a Garden Green," in A flat (Boosey) ... *C. A. Lidgey*
 "The Wind's an old Woman," in E minor (Swan & Co.) *York Bowen*

SUBJECT III.

PIANOFORTE.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

PIANOFORTE.—*Continued.*

In both Teachers' and Performers' Examination, all good methods of fingering will be accepted.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical intelligence and initiative are the essentials.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

TEACHERS' EXAMINATION.

Candidates for this examination will be expected to reach a satisfactory standard of playing.

They will be required :—

- 1.—To play the whole or portions of a piece of their own selection from each of the three lists on p. 20 (three pieces in all).
- 2.—To play from memory all or any of the following scales and arpeggios as may be selected by the Examiners :—

- (a) Major and harmonic minor scales, the hands commencing a third, sixth, octave or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.
- (b) Major, harmonic minor and chromatic scales (minor thirds only) in double thirds in similar motion.
- (c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in major keys only, both hands commencing on the key note.
- (d) Arpeggios of major and minor common chords and their inversions and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the same position of the chord.

All the scales and arpeggios, as above stated, must be played with legato and staccato touch; either finger or hand (wrist) staccato will be accepted: four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion must begin on the lowest notes, and those in contrary motion with the hands at their closest position.

PIANOFORTE.—*Continued.*

- 3.—(a) To show their MUSICAL INTELLIGENCE AND INITIATIVE by playing a short piece previously unknown to them.
 (b) To indicate the fingering of typical passages selected by the Examiners and, if required, to answer questions on the principles exemplified.

N.B.—Candidates will be given the opportunity of studying these tests during the 30 minutes preceding their practical examination. Test (a) replaces the sight-reading test hitherto required.

- 4.—To explain as to a pupil, the chief facts concerning the mechanism of the Pianoforte, and how such mechanism is concerned in the production of Sound (Volume, Quality, Duration, etc.).
 5.—To explain the various physical conditions and the control of the Arm, Hand and Fingers in playing.
 6.—To explain the various elements of Interpretation.
 7.—To answer questions (a) on the training of pupils, (b) on methods of practice, and (c) the choice of music for various stages of a pupil's development.

N.B.—The questions under the foregoing sections 5, 6 and 7 will be upon the piece set for Musical Intelligence and Initiative or upon the three pieces presented by the Candidate.

- 8.—To attend the Aural Tests Examination specified on p. 7.
 9.—To work the paper on General Musicianship, see page 8.

Blind Candidates.

Those acquainted with "Braille" will be permitted to study test 3 (Pars. (a) and (b)) at a sounding Pianoforte for one hour before their Practical examination.

Those NOT acquainted with "Braille" will be required to fulfil all the conditions set forth in their respective class, except that in lieu of the test in Musical Perception and Initiative they will be required to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	12
" B	...	...	...	...	...	...	...	20
" C	...	...	...	...	...	...	...	8
Scales and Arpeggios	...	...	...	...	...	...	...	8
Musical Perception as exhibited in Test 3 (a)	...	...	...	...	...	...	...	16
Fingering Typical Passages	...	...	...	...	...	...	...	8
Questions	...	...	...	...	...	...	...	16
General Impression	...	...	...	...	...	...	...	12

75 marks required to pass.

Total 100

PIANOFORTE.—Continued.

LIST A.—FOR TEACHERS ONLY.

PRELUDE AND FUGUE in G, No. 15, Book II., of 48 P. & F. ...	J. S. Bach
PRELUDE AND FUGUE in G sharp minor, No. 18, Book I., of 48 P. & F. ...	J. S. Bach
FUGUE in C minor (Bosworth) ...	Philipp Emanuel Bach
FUGUE FROM SUITE, No. 4, in E minor ...	G. F. Handel
FUGUE in F sharp minor, Op. 41, No. 1 (Belaieff) ...	A. Liadow
ALLEGRO VIVACE (Kräftig und Feurig), Op. 7, No. 3 ...	Mendelssohn

LIST B.—FOR TEACHERS ONLY.

SONATA in C, Op. 2, No. 3 (the whole work) ...	Beethoven
SONATA in C minor, Op. 13 (the whole work) ...	Beethoven
SONATA in A flat, Op. 26 (the whole work) ...	Beethoven
SONATA in G, Op. 31, No. 1 (the whole work) ...	Beethoven
SONATA in F sharp, Op. 78 (the whole work) ...	Beethoven

LIST C.—FOR TEACHERS ONLY.

PRELUDE, No. 9, in B flat, from 10 Preludes, Op. 33 (Rahter)	Serge Bortkiewicz
ROMANCE, No. 1, in G. flat, Op. 35, No. 2 (J. Williams)	York Bowen
INTERMEZZO, in B flat, Op. 76, No. 4 ...	Brahms
INTERMEZZO, in E minor, Op. 119, No. 2 ...	Brahms
"THE SPELL"—(Augener) ...	Frank Bridge
PRELUDE, in C sharp minor, Op. 45 ...	Chopin
MAZURKA, in A minor, Op. 59, No. 1 ...	Chopin
VALSE "La plus que lente" from "Album de six morceaux choisis" (Durand) ...	Debussy
PRELUDE, No. 1, from Suite Bergamasque (Fromont) ...	Debussy
MARCH ON A GROUND BASS, Op. 17, No. 1 (Lengnick)	E. von Dohnányi
"AVRIL," No. 4, from "Four Album Leaves" (Ashdown)	Ivor R. Fofier
"LES MARIONNETTES" (Augener) ...	Gabriel Grovlez
"RIGAUDON," No. 1, from "Three Characteristic Pieces," Op. 23 (Lengnick) ...	Arthur Hinton
"LE PETIT ÂNE BLANC" (Leduc) ...	Jacques Ibert
"CANZONETTA DEL SALVATOR ROSA" (Années de Pèlerinage, Year 2, No. 3) ...	Liszt
"CRÉPUSCULE DU SOIR MYSTIQUE" (Vignettes, No. 4, from "La côte d'argent") (Anglo-French Music Co.) ...	John B. McEwen
AN IDYLL, No. 1, from Three Arabesques, Op. 7 (Forberg)	Nicolai Medtner
NOCTURNE (Reid Bros.) ...	E. Cuthbert Nunn
WALTZ-PRELUDE, No. 1, in E flat minor, Op. 24 (C. F. Tretbar)	E. Poldini
INTERMEZZO, in B minor, Op. 4, No. 6 ...	Schumann
ROMANCE in F sharp, No. 2, from "Three Romances," Op. 28	Schumann
"WATER-WAGTAIL" (Bergeronnette), Op. 71, No. 3 (Elkin) ...	Cyril Scott
NOCTURNE, No. 1, in F sharp minor, from "Two Nocturnes," Op. 5 (Jurgenson) ...	Scriabin
TOCCATINA, No. 6, from six pieces after Scarlatti (Augener)	Felix Spivstead
NOCTURNE, "Night Wind on the Downs" (Winthrop Rogers)	Kenneth A. Wright

PERFORMERS' EXAMINATION.

A Concert standard of performance is required.

Candidates entering as performers are exempt from scales, arpeggios, fingering tests, and the *vivâ voce* examination required for teachers, but must:—

PIANOFORTE.—*Continued.*

- 1.—Play the whole or portions of a piece of their own selection from each of the three lists on p. 21, one at least of these test pieces must be played from memory.
- 2.—Play a piece of their own choice which need not be from one of the prescribed lists, but which must be of a similar standard to those pieces given in List C.
- 3.—Read at sight. *For Blind Candidates, see page 19.*
- 4.—Attend the Aural Tests Examination as specified on p. 7.
- 5.—Work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	16
" B	...	...	...	...	...	...	32
" C	...	...	...	...	...	...	16
Reading	...	...	...	...	...	...	12
Specially Selected Piece	...	...	...	...	...	...	12
General Impression	...	...	...	...	...	...	12

75 marks required to pass.

Total 100

LIST A.—FOR PERFORMERS ONLY.

PRELUDE AND FUGUE in C sharp minor, No. 4, Book II., of 48 P. & F.	...	...	...	...	J. S. Bach
PRELUDE AND FUGUE in A minor (Ed. Peters, No. 207)	...	...	...	...	J. S. Bach
PRÉLUDE ET FUGUE in F minor, No. 3, from Six Études, Op. 52 (Durand)	...	...	...	...	Saint-Saëns
PRELUDE AND FUGUE in A minor	...	...	...	...	Bach-Liszt
TOCCATA AND FUGUE in D minor (Ed. Breitkopf, No. 1372)	...	...	...	...	Bach-Busoni

LIST B.—FOR PERFORMERS ONLY.

SONATA in F minor, Op. 57 (Appassionata) (the whole work)	...	...	...	...	Beethoven
SONATA in B flat, Op. 106 (the last two movements only)	...	...	...	...	Beethoven
SONATA in E, Op. 109 (the whole work)	...	...	...	...	Beethoven

LIST C.—FOR PERFORMERS ONLY.

CONCERT VALSE in E flat (Boosey)	...	...	...	...	Arnold Bax
PRELUDE in E minor, Op. 17, No. 4 (Belaïeff)	...	...	...	...	F. Blumenfeld
CONCERT STUDY in F, Op. 32 (Ascherberg, Hopwood & Crew)	...	...	...	...	York Bowen
INTERMEZZO in E flat minor, Op. 118, No. 6	...	...	...	...	Brahms
ÉTUDE in A minor, Op. 25, No. 11	...	...	...	...	Chopin
"ET LA LUNE DESCEND SUR LE TEMPLE QUI FUT," No. 2, from "Images," 2nd series (Durand)	...	...	...	...	Debussy
IDYLLE, Op. 103 (Belaïeff)	...	...	...	...	A. Glazounov
"EPILOGO" (Serenata del espectro), No. 6, from Goyescas, Part II. (Union Musical Española)	...	...	...	...	E. Granados
"SOLEIL À MIDI" (Durand)	...	...	...	...	J. Jongen
"LIEBESFREUD" (Schott)	...	...	...	...	Kreiser-Rachmaninov
RHAPSODIE HONGROISE, No. 8, in F sharp minor	...	...	...	...	Liszt
PRELUDE in A flat, Op. 23, No. 8 (Gutheil)	...	...	...	...	S. Rachmaninov
PRELUDE in F minor, Op. 32, No. 6 (Gutheil)	...	...	...	...	S. Rachmaninov
"ONDINE," No. 1, from "Gaspard de la Nuit" (Durand)	...	...	...	...	M. Ravel
FINALE, No. 5, from Faschingsschwank, Op. 26...	...	...	...	...	Schumann
ÉTUDE in A flat, No. 8, from 12 Études, Op. 8 (Belaïeff)	...	...	...	...	Scriabin
"ON THE SEASHORE" (Am Seegestade), Op. 17 (Schott)	...	...	...	...	Smetana
CAPRISMO in C, No. 3, from Three Rhapsodies, Op. 92 (Stainer & Bell)	...	...	...	...	Stanford

SUBJECT IV.

PIANOFORTE ACCOMPANIMENT.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical Intelligence and Initiative are the essentials.

All good methods of fingering will be accepted.

A Vocalist and Instrumentalist will be in attendance.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

- 1.—Candidates must be prepared to play an accompaniment of their own selection from each of the four lists—A, B, C and D—(four accompaniments in all).
They will also be required :—
- 2.—(a) To play at sight the accompaniment to a song with recitative.
(b) To play at sight the accompaniment to an instrumental solo.
(c) To transpose at sight a simple accompaniment a tone or semitone higher or lower.
- 3.—To answer questions *vivâ voce*, on the art of accompanying, on phrasing and on touch.
- 4.—To attend the Aural Tests examination as specified on p. 7.
- 5.—To work the paper in General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

Song Accompaniments	...	...	...	...	24
Instrumental Accompaniment	...	...	...	...	20
Reading at Sight (Vocal Accompaniment)	...	...	...	...	16
Reading at Sight (Instrumental Accompaniment)	...	...	...	...	16
Transposition	...	...	...	...	12
General Impression	...	...	...	...	12

Total 100

75 marks required to pass.

LIST A.

VIOLIN SOLO.	Concerto in E minor (1st movement)	...	...	<i>Mendelssohn</i>
VIOLIN SOLO.	Fugue in A (Schott)	...	...	<i>Tartini-Kreutzer</i>

LIST B.

AIR.	"My Heart ever faithful" in D (Novello)	...	...	<i>J. S. Bach</i>
SONG.	"Mimi's Song" in D (La Bohème) (Ricordi)	...	...	<i>Puccini</i>

PIANOFORTE ACCOMPANIMENT.—*Continued.*

LIST C.

SONG.	"A Night in Spring" in F sharp (Augener)	Schumann
SONG.	"O that I might retrace the way," Op. 63, No. 8 (Peters, No. 3009a)	Brabms

LIST D.

SONG.	"Romance" in D (Durand)	Debussy
SONG.	"Why" in D (Augener)	Tchaikowsky
SONG.	"Go not, happy day" in A (Hawkes)	Frank Bridge
SONG.	"Depuis le jour" in G (Louise) (Heugel)	Charpentier

SUBJECT V.

ORGAN.

Candidates will receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

In this subject there will be a separate examination for Blind Candidates.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical Intelligence and Initiative are the essentials.

All good methods of fingering will be accepted.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

Candidates will be required :—

- 1.—To play the whole, or portions, of a piece of their own selection from each of the Lists A and B (two pieces in all).
- 2.—(a) To transpose a hymn-tune a tone or semitone higher or lower; (b) to read from four-part vocal score, including C clefs for Alto and Tenor parts; (c) to harmonise a given melody; (d) to harmonise an unfigured Bass; (e) to extemporise on a given subject; (f) to modulate; and (g) to read at sight.

ORGAN.—*Continued.*

3.—To answer questions *vivâ voce* on :—

- (a) The practical Teaching of the Organ.
- (b) The mechanism and Stops usually found in an English Organ of three manuals.
- (c) The literature of their instrument, especially as regards the gradation of pieces for teaching purposes.
- (d) The subject of Choir Training.

4.—To attend the Aural Tests Examination specified on p. 7.

5.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	16
„ B	...	...	...	...	...	...	...	12
Transposition	...	...	...	...	...	...	...	8
Vocal Score Reading	...	...	...	...	...	...	...	8
Harmonisation of Melody	...	...	...	...	...	...	...	8
Harmonisation of Unfigured Bass	...	...	...	...	...	...	...	8
Extemporisation	...	...	...	...	...	...	...	8
Sight Reading	...	...	...	...	...	...	...	8
Modulation	...	...	...	...	...	...	...	8
<i>Vivâ Voce</i>	...	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	...	8

Total 100

75 marks required to pass.

Blind Candidates.

Candidates who are blind will be required :—

- 1.—To play the whole, or portions, of a piece of their own selection from each of the two Lists A and B.
- 2.—To play a hymn-tune, with registration appropriate to the verses of the hymn, which, with the tune, they may select from a list named by the Examiners.
- 3.—(a) To transpose a hymn-tune into any key the Examiners may name.
 - (b) To harmonise a given melody.*
 - (c) To harmonise an unfigured bass.*
 - (d) To extemporise on a given subject.
 - (e) To modulate.

* The melody and the bass will be first played through, and then dictated a bar or two at a time.

ORGAN.—*Continued.*

4.—To attend the Aural Tests examination as specified on p. 7.

5.—To work the paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	16
„ B	12
Registration of a Hymn	8
Transposition of a Hymn	8
Harmonisation of a Melody	12
Harmonisation of a Bass	12
Extemporising	8
Modulation	8
<i>Vivâ Voce</i>	8
General Impression	8

100

75 marks required to pass.

LIST A.

PRELUDE and FUGUE in C minor, Op. 37, No. 1 (Peters)	<i>Mendelssohn</i>
TOCCATA and FUGUE in F (Peters, Book III., No. 2)	<i>J. S. Bach</i>
SONATA, No. 1, in E flat (Peters, Book I.)	<i>J. S. Bach</i>

LIST B.

INTRODUCTION and PASSACAGLIA (Stainer and Bell)	<i>Alan Gray</i>
PRELUDE, FUGUE and VARIATION (Durand)	<i>César Franck</i>
FANTASIA on the tune "Aberystwyth" (Oxford University Press)	<i>Henry G. Ley</i>

SUBJECT VI.

ORCHESTRAL INSTRUMENTS.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both, in the latter case they will pay a double entrance fee and undergo two examinations.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

Candidates must provide themselves with a competent accompanist.

The pitch used in this examination is the new Philharmonic $c' = 522$.

ORCHESTRAL INSTRUMENTS.—*Continued.*

TEACHERS' EXAMINATION.

- 1.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C, for their respective instruments (three pieces in all).
- 2.—They will be examined as to their sense of pitch and questioned on the fingering of selected passages.
They will be required :—
- 3.—(a) To answer questions on pupil treatment.
(b) To show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.
- 4.—(a) To play at sight.
(b) To transpose a semitone or a tone higher, or lower.
(c) To play from memory such of the scales and arpeggios as may be selected by the Examiners, and are set out for them below the list of pieces for each orchestral instrument.
- 5.—To attend the Aural Tests examination as specified on p. 7.
- 6.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	8
„ B	...	...	...	...	...	...	...	8
„ C	...	...	...	...	...	...	...	12
Technique—Bowing...	...	...	...	...	...	...	...	8
„ —Left hand	...	...	...	...	...	...	...	8
Intonation	...	...	...	...	...	...	...	12
Tone	...	...	...	...	...	...	...	8
Expression	...	...	...	...	...	...	...	8
<i>Vivâ Voco</i>	...	...	...	...	...	...	...	8
Reading and Transposing	...	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	...	12

Total 100

75 marks required to pass.

PERFORMERS' EXAMINATION.

- 1.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C, for their respective instruments.
- 2.—They will be required to play the piece set in the List D for their respective instruments.

ORCHESTRAL INSTRUMENTS.—*Continued.*

- 3.—They will be expected to show a concert standard of efficiency and to play from memory their selection from List C.
- 4.—They will be examined as to their sense of pitch and questioned on the fingering of selected passages.
They will be required :—
- 5.—(a) To play at sight.
(b) To transpose a semitone or a tone higher or lower.
(c) To play from memory such of the scales and arpeggios as may be selected by the Examiners, and are set out for them under the list of pieces for each orchestral instrument.
- 6.—To attend the Aural Tests examination as specified on p. 7.
- 7.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are as follows :—

List A	...	...	...	...	...	...	...	8
" B	...	...	...	...	...	...	...	8
" C	...	...	...	...	...	...	...	12
" D	...	...	...	...	...	...	...	8
Technique—Bowing...	...	...	...	...	...	...	...	8
" —Left Hand	...	...	...	...	...	...	...	8
Intonation	...	...	...	...	...	...	...	12
Tone	...	...	...	...	...	...	...	8
Expression	...	...	...	...	...	...	...	8
Reading and Transposition	...	...	...	...	...	...	...	8
General Impression	...	...	...	...	...	...	...	12
Total								100

75 marks required to pass.

VIOLIN.

LIST A.

STUDY, No. 35, in C minor and major, from 36 Etudes (Augener)	<i>Fiorillo</i>
STUDY, No. 62, in D minor and major, from 75 Etudes, Op. 36, Book III, (Bosworth)	<i>Mozas</i>
STUDY, No. 4, in G, from Etudes and Caprices, Op. 35...	<i>Dont</i>
STUDY, No. 37, in F minor, from 42 Studies (Augener)...	<i>Krentzer</i>

LIST B.

SONATA, No. 2, in A (J. Williams)	<i>J. S. Bach</i>
SONATA in D minor, Op. 108	<i>Brahms</i>
SONATA, in E, Op. 11 (Augener)	<i>B. J. Dale</i>
SONATA in A (Hamelle)	<i>César Franck</i>
SONATA in E flat (Köchel v. 380) (Peters)	<i>Mozart</i>

ORCHESTRAL INSTRUMENTS.—*Continued.*

LIST C.

CONCERTO in E minor, Op. 64 (first movement including cadenza)	<i>Mendelssohn</i>
CONCERTO, No. 5, in A (first movement and cadenza) (Joachim ed.—Simrock)	<i>Mozart</i>
CONCERTO in A minor, (first and second movements to end of cadenza) (Augener)	<i>W. H. Reed</i>
CONCERTO, No. 5, in D (first movement) (André)	<i>Rode</i>
CONCERTO, No. 2, in D minor, Op. 22 (first movement) (Schott) ...	<i>Wieniawski</i>

LIST D.—PERFORMERS ONLY.

SARABANDE, DOUBLE, TEMPO DI BOURRÉE from Solo Sonata No. 2 in B minor	<i>J. S. Bach</i>
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SCALES.

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves) (either one or two bows to each octave).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with slurred bows only (one or three octaves in a bow).

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing (three octaves in a bow).

VIOLA.

LIST A.

ETUDE, No. 21, from 24 Caprices-Etudes (Schott)	<i>M. J. J. J. J.</i>
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LIST B.

SONATA in F minor, Op. 120, No. 1 (second and last movements)	<i>Brahms</i>
SONATA (first and last movements) (Murdoch)	<i>Arnold Bax</i>
SONATA, No. 1 in C minor (second and last movements) (Schott)	<i>York Bowen</i>

LIST C.

SUITE, Op. 2 (first and second movements) (Novello)	<i>B. J. Dale</i>
RHAPSODY (Augener)	<i>W. H. Reed</i>

LIST D.—PERFORMERS ONLY.

PRELUDE and SARABANDE, from Suite, No. 3 in C (Six Suites for 'Cello, arranged for Viola by Svecenski) (Schirmer) ...	<i>J. S. Bach</i>
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SCALES.

All major and melodic and harmonic minor scales in three octaves, slurred bowing, excepting the scales in F sharp, G, A flat, B, B flat, which are to be played in two octaves.

C, E and E flat in thirds, sixths, and octaves; separate bowings, two octaves.

C minor (melodic) in thirds, sixths, and octaves, two octaves.

E minor (harmonic) in thirds, sixths, and octaves; separate bowings, two octaves.

Chromatic scales beginning on C, D flat, D, E flat, E, in three octaves; rest in two octaves, legato bowing.

Arpeggios of all major and minor chords in three octaves, excepting A flat, A, B flat, B, which are to be played in two octaves; dominant and diminished sevenths in two octaves, slurred bowing.

ORCHESTRAL INSTRUMENTS.—*Continued.*

VIOLONCELLO.

LIST A.

ETUDE, No. 17, in E Flat minor, from 21 Etudes (<i>Audé</i>) ...	<i>Dupont</i>
CAPRICE, No. 3, in B flat, from Dodici Capricci, Op. 25 (Simrock)	<i>Piatti</i>
ETUDE, No. 16, in C, from 24 Etudes, Op. 38, Book II. (Peters)...	<i>Grützmacher</i>

LIST B.

SONATA, No. 5, in D, Op. 102, No. 2	<i>Beethoven</i>
SONATA in A minor, Op. 40 (Durand)	<i>Boëllmann</i>
SONATA (Durand)	<i>Debussy</i>

LIST C.

CONCERTO in D (first movement) (any good edition)	<i>Haydn</i>
CONCERTO in B minor, Op. 104 (first movement) (Simrock) ...	<i>Dvořák</i>
CONCERTO in A minor, Op. 33 (Durand)	<i>Saint-Saëns</i>

LIST D.—PERFORMERS ONLY.

SARABANDE AND BOURRÉES, I. and II., from Suite No. 3, in C. (Unaccompanied)	<i>J. S. Bach</i>
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SCALES.

All major and melodic and harmonic minor scales up to and inclusive of G (open string) in four octaves to be played with slurred bowing (one or four octaves in a bow), other scales in three octaves with slurred bowing (one or three octaves in a bow). Also with detached bows at a fairly quick pace.

All chromatic scales (three octaves) in slurred bowing; also E major and G minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves) with slurred bowing.

DOUBLE BASS and other ORCHESTRAL and
MILITARY BAND INSTRUMENTS.

The requirements and possible marks in respect of any of the above instruments will be sent to intending candidates on application.

SUBJECT VII.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current syllabus.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

The Pitch used in this examination is the New Philharmonic $c' = 522$.

- I.—Candidates must be prepared to play the whole or portions of pieces of their own selection from each of the Lists A, B and C (three pieces in all).

They will be expected to show a concert standard of efficiency and to play from memory their selections from List B.

HARP.—*Continued.*

- 2.—They will be examined as to their sense of pitch and questioned on the fingering of selected orchestral passages.
They will be required :—
- 3.—(a) To play at sight.
(b) To transpose a semitone or tone higher or lower.
- 4.—To play from memory all or any of the scales and arpeggios as may be selected by the Examiners, and are set out under the list of pieces.
- 5.—To attend the Aural Tests examination as specified on p. 7.
- 6.—To work a paper on General Musicianship as specified on p. 8.

The Maximum marks obtainable in this subject are allotted as follows :—

List A	...	...	...	...	...	...	...	12
" B	...	...	...	...	...	...	...	12
" C	...	...	...	...	...	...	...	12
Technique	...	...	...	...	...	...	...	16
Tone	...	...	...	...	...	...	...	12
Style, Phrasing	...	...	...	...	...	...	...	12
Reading, Transposing	...	...	...	...	...	...	...	12
General Impression	...	...	...	...	...	...	...	12

Total 100

75 marks required to pass.

LIST A.

PIECE No. 9, in E minor, from 10 Pieces, Transcribed for Harp (Rouhier)	...	...	...	...	...	...	...	Bach-Renié
PRELUDE, No. 5, in F minor, from 10 Préludes, Transcribed for Harp (Rouhier)	...	...	...	...	...	...	...	Bach-Renié
ALLEGRO ASSAI, 3rd Movement, from PIANOFORTE SONATA No. 12, in F (Köchel v. 332)	...	...	...	...	...	...	...	Mozart

LIST B.

PIECE SYMPHONIC IN 3 EPISODES (Rouhier)	...	...	...	...	...	...	...	Renié
SCHERZO-CAPRICE, Op. 159 (Henn)	...	...	...	...	...	...	...	Césaire Galeotti
RHAPSODIE (Rouhier)	...	...	...	...	...	...	...	Marcel Grandjany

LIST C.

IMPROVISATIONS, Nos. 3 and 4 (Zimmermann)	...	...	...	...	...	...	...	W. Posse
STUDIES, Nos. 3 and 8, from Eight Grand Studies (Zimmermann)	...	...	...	...	...	...	...	W. Posse
IRIDESCENCE, No. 2 of 5 Preludes (Hengel)	...	...	...	...	...	...	...	Salzedo

SCALES

Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth and a tenth apart in similar motion, also with alternate hands, extending over four octaves consisting of four notes in each hand.

HARP.—*Continued.*

Arpeggios of major and minor common chords and their inversions, commencing a sixth, eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, with alternate hands (four notes in each hand) extending to four octaves. Arpeggios of the dominant sevenths in the same manner, *with the inversions*, and to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

SUBJECT VIII.

CONDUCTING.

In this subject Candidates may enter for either of two classes—Military Band or Orchestral Conducting—on payment of the appropriate fee for each.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter without again submitting arrangements.

Candidates failing in either or both sections of the Practical part of the Examination, viz., (a) Conducting, and (b) *Vivâ voce*, may attend a subsequent Examination in such section or sections in which they have failed. In either case, the fee for re-entry is five guineas, and the rule mentioned in section 18 of the preamble, page 8, with reference to passing the Examination within three years, applies.

MILITARY BAND EXAMINATION.

Candidates on entering their names must submit—

1.—An arrangement for Full Military Band of

Finale (Presto), from Symphony No. 12 in B flat (Miniature Score, Eulenberg)... ..

Haydn

2.—An arrangement for Small Orchestra of

"Chanson de Chasseur" No. 4, from "L'Almanach aux Images" (Augener)

Grovelez

N.B.—These arrangements must be the candidate's own unaided work and must be accompanied by a declaration to this effect.

The Instrumentation of these arrangements must be in accordance with the following specification.

CONDUCTING.—*Continued.*

Military Band.—1 Concert Flute (or Piccolo); 1 E flat Clarinet; 1 Oboe (or Anglais ad lib); Solo B flat Clarinets; Ripieno B flat Clarinets; Second B flat Clarinets; Third B flat Clarinets; 1 E flat Alto Saxophone; 1 B flat Tenor Saxophone; 1 Bassoon; 2 Horns; First Cornets; Second Cornets; 2 Tenor Trombones; 1 Bass Trombone; 1 Euphonium; Bases; Drums, etc.

Small Orchestra.—The constitution of the small orchestra is left to the discretion of the Candidate.

N.B.—The Staves of each of these arrangements must be numbered afresh on each page, or the names of the instruments indicated as on the first page.

The arrangements must be sent in by July 31st (September period); or November 30th (December/January period); or February 28th (April period).

If these arrangements be approved by the Board of Examiners, Candidates will be required to attend at the Royal Academy of Music for the following :—

3.—A *vivâ voce* examination, which will include :—

- (a) The Conducting of a prepared score (the title of which will be communicated to the candidates together with the notification of the time of the *vivâ voce* examination), and of an unprepared score, to be selected by the Board of Examiners.
- (b) The performance of prepared pieces on at least two instruments of the candidate's own choice. One of these instruments must be a Wind Instrument, the other must be either a Wind or Stringed Instrument. The following combination of Wind Instruments will *not* be accepted: Trumpet and Cornet; Trumpet and Baritone; Cornet and Baritone; Baritone and Euphonium.
- (c) Sight-reading tests on the instruments chosen by the Candidate.
- (d) Answering of questions on all instruments used in the Military Band and Orchestra, and on the arrangements submitted.

4.—The Aural Tests Examination as specified on p. 7.

5.—The working of a Paper on Harmony (in not more than four parts).

This Paper (which must be worked on the day previous to the *vivâ voce* examination) may include (*inter alia*) a figured or unfigured bass, questions on harmonisation of melody (for voices or instruments), Counterpoint (in not more than three parts) and Musical Form.

CONDUCTING.—*Continued.*

The Maximum marks obtainable in this subject are as follows :—

(a).—Conducting	...	...	...	...	100
(b).— <i>Vivâ Voce</i> ,					
Playing, including Sight Reading	...	...	...	28	
Questions	...	...	...	36	
General Impression	...	...	...	36	—
				Total	100
(c).—Harmony Paper	...	...	...	...	100

75 marks in each section required to pass.

ORCHESTRAL EXAMINATION.

Candidates on entering for this class must submit—

1.—An arrangement for Full Orchestra of :—

Slow Movement (Andante molto) from Sonata in E minor. Op.
7 (Peters 2278) *Grieg*

2.—An arrangement for Small Orchestra of :—

"Chanson de Chasseur" No. 4, from "L'Almanach aux Images"
(Augener) *Grovelez*

N.B.—These arrangements must be the Candidate's own unaided work and must be accompanied by a declaration to this effect.

The Instrumentation of these arrangements must be in accordance with the following specification.

Full Orchestra.—2 Flutes (*Piccolo ad lib*); 2 Oboes (*Cor Anglais, ad lib*); 2 Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Tenor Trombones; 1 Bass Trombone; 1 Tuba; Timpani; Bass Drum, etc.; Harp (*ad lib*); First Violins; Second Violins; Violas; Cellos; Double Bases.

Small Orchestra.—The constitution of the small orchestra is left to the discretion of the Candidate.

N.B.—The Staves of each of these arrangements must be numbered afresh on each page, or the names of the instruments indicated as on the first page.

The arrangements must be sent in by July 31st (September period); or November 30th (December/January period); or February 28th (April period).

If these arrangements be approved by the Board of Examiners, Candidates will be required to attend at the Royal Academy of Music for the following :—

3.—A *vivâ voce* examination, which will include :—

- (a) The Conducting of a prepared score (the title of which will be communicated to the Candidates together with the notification of the time of the *vivâ voce* examination, and an unprepared score to be selected by the Board of Examiners.

CONDUCTING.—*Continued.*

- (b) The performance of prepared pieces on at least two instruments of the Candidate's own choice. (One of these Instruments must be a Wind Instrument and the other to be a Stringed Instrument.)
 - (c) Sight reading test on the instruments chosen by the Candidate.
 - (d) Answering questions on all instruments used in a Full Orchestra, and on the arrangements submitted.
 - (e) A demonstration of a reasonable practical knowledge of the Pianoforte.
- 4.—The Aural Tests examination as specified on p. 7.
- 5.—The working a Paper on Harmony (in not more than four parts).
This Paper (which must be worked on the day previous to the *vivâ voce* examination) may include (*inter alia*) a figured or unfigured bass, questions on harmonisation of melody (for voices or instruments), Counterpoint (in not more than three parts) and Musical Form.

The Maximum marks obtainable in this subject are as follows :—

(a).—Conducting	...	...	...	...	...	100
(b).— <i>Vivâ Voce</i> ,						
Playing, including Sight Reading	...	...	...	...	28	
Questions	...	...	...	...	36	
General Impression	...	...	...	...	36	—
					Total	100
(c).—Harmony Paper	...	...	...	...	...	100

75 marks required in each section to pass.

SUBJECT IX.

AURAL TRAINING AND SIGHT SINGING.

Candidates in this examination will be required :—

(*Class Teaching.*)

- 1.—(a) To give a lesson, in the presence of the examiners, to a class of children (provided for the purpose) upon some selected point or points in Aural Training, such as : Relative and fixed pitch, scales and keys, time and rhythm, intervals, modulation, transposition, melody-making, phrasing and expression, memorisation, dictation, etc.
- (b) To play, and comment briefly upon, a simple composition of the Candidate's own choice (*e.g.*, a short imaginative piece, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

- (c) To conduct a melody with due regard to its phrasing and expression.

N.B.—Each Candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in the Aural Training lesson (Section (a)), and will at the same time be supplied with a copy of the melody specified in Section (c).

- (d) To answer questions upon the theory and practice of the teaching of Aural Training.

(*Keyboard Work and Sight-Singing.*)

- 2.—(a) To play the whole or portions of a slow movement from a Beethoven Sonata in List B, or of any piece in List C on p. 20 of the present syllabus.
- (b) To play at sight the whole or portions of a piece for the pianoforte, chosen by the examiners.
- (c) To harmonise a melody of moderate difficulty, to modulate between nearly-related keys, and to extemporise (in any key) phrases leading up to any required cadence.
- (d) To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by an examiner.

- 3.—To attend an Aural Examination at which they will be expected :—

- (a) To write from dictation : (i.) A short melody of reasonable difficulty ; (ii.) a rhythm (without pitch) ; (iii.) a simple test in two melodic parts ; (iv.) a short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured, or if the chords are described.) (v.) The phrasing and expression of a short melody, as played by the Examiner (a copy of this melody will be given to the Candidate).
- (b) To identify short extracts from well-known standard musical works, played by the Examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

- 4.—To work the paper on General Musicianship specified on p. 8.

The maximum marks obtainable in this subject are as follows :

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

(a) Practical

Aural Training lesson (including questions on teaching)	...	...	...	...	24
Lesson on Composition	...	...	...	...	12
Conducting Melody	...	...	...	...	8
Performance of a selected Pianoforte piece and	...	...	...	...
Playing at sight	...	...	...	...	16
Harmonisation of melody, Modulation and Ex-	...	...	...	...
temporising of phrases	...	...	...	...	16
Singing at sight	...	...	...	...	12
General Impression	...	...	...	...	12
				Total	100

(b) Aural Examination

75 marks required in each section to pass.

SUBJECT X.

VOICE CULTURE AND CLASS SINGING.

Candidates in this examination will be required :—

(*Class Teaching.*)

- 1.—(a) To conduct, and give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose) upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to each candidate forty minutes before the time of his or her examination.

- (b) To give the class suitable exercises for breathing, voice-production, diction, etc., as may be required by the examiners.

- (c) To prepare and present (as if for performance) two unison, two two-part and two three-part songs. Each candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

- (d) To answer questions upon the theory and practice of the teaching of class singing.

(*Keyboard Work and Sight Singing.*)

- 2.—(a) To play the accompaniments to the following songs :—

- (i.) CAROL. "Salve, Jesus, little Lad" (St. Cecilia, Series 18, No. 16, J. Williams) ... *Elizabeth Poston*
 (ii.) "I'm Seventeen, come Sunday." Folk song arranged by Cecil J. Sharp (Novello's School Songs, No. 951).

The second of these songs will be sung by the class of children, whose performance must be directed by the Candidate from the Pianoforte.

- (b) To play at sight the accompaniment of an easy unison song (selected by the examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

- (c) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; and to transpose at sight a simple accompaniment up or down a major or minor second.
- (d) To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by an examiner.

3.—To attend an Aural Examination at which they will be expected :—

- (a) To write from dictation : (i.) A short melody of reasonable difficulty; (ii.) a rhythm (without pitch); (iii.) a simple test in two melodic parts; (iv.) a short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.) (v.) The phrasing and expression of a short melody, as played by the Examiner (a copy of this melody will be given to the Candidate).
- (b) To identify short extracts from well-known standard musical works, played by the Examiner.

N.B.—Candidates in this examination will be exempt from the Aural Tests specified on p. 7.

4.—To work the paper on General Musicianship specified on p. 8.

The maximum marks obtainable in this subject are as follows :—

(a) Practical—

Class-singing lesson (including also the directing of the class from the Pianoforte)	...	...	24
Voice exercises, answering of questions, and ability as a conductor	...	...	16
Prepared songs and pointing on Modulator	...	...	8
Playing of prepared accompaniments, and of Unison			
Song at sight	...	...	16
Score-reading and Transposition	...	...	12
Singing at Sight	...	...	12
General Impression	...	...	12
		Total	100

(b) Aural Examination 100

75 marks are required in each section to pass.

SUBJECT XI.

ELOCUTION.

In this subject Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entrance fee, and undergo two examinations.

ELOCUTION.—*Continued.*

The examination consists of two parts : (1) the working of a Paper on Elocution and Physiology of the Voice ; (2) a Practical Examination.

Candidates who enter for a second or third time in the same year must submit two fresh selections of pieces on each re-entry.

The Examiners are instructed to accept only pieces mentioned in the current syllabus except as regards piece of candidate's own selection.

The Examiners have the option of hearing the whole or any portion of the pieces chosen.

TEACHERS' EXAMINATION.

Candidates will be required :—

1. — (a) To recite one piece prepared from each of the Lists A, B and C, and also one piece of their own selection (prose or verse, not exceeding two minutes in length) not necessarily from the syllabus.
- (b) To answer questions on their prepared pieces with reference to Phrasing, Interpretation and Æsthetic Appreciation.
- (c) To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.
- (d) To explain and demonstrate the teaching of Elocution.
- (e) To read Poetry and Prose at sight.
- 2.—To work a paper in which questions will be asked on :—
- (a) Voice Production.
- (b) The Organs employed in Speech.
- (c) The Technique of Elocution (Speech, Interpretation, Æsthetic Appreciation).
- (d) General Faults in Elocution and Diction.
- (e) Prosody, with special reference to Accent, Quantity and Versification.

The Maximum marks obtainable in this subject are as follows :—

Voice Production	...	...	...	...	...	12
Enunciation	...	...	...	...	...	12
Gesture	...	...	...	...	...	4
Facial Expression	...	...	...	...	...	4
Memory	...	...	...	...	...	4
Sight Reading	...	...	...	...	...	12
General Interpretation (Rhythm, Phrasing, Continuity)	...	...	...	...	...	8
Questions	...	...	...	...	...	16
Classical	...	...	...	...	...	3
Old Comedy	...	...	...	...	...	3
Poem	...	...	...	...	...	3
Own Selection	...	...	...	...	...	4
Total						100

75 marks required to pass.

ELOCUTION.—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required :—

1. — (a) To recite one piece prepared from each of the Lists A, B and C, and also one piece of their own selection (prose or verse, not exceeding two minutes in length).
 - (b) To answer questions on their prepared pieces with reference to Phrasing, Interpretation and Æsthetic Appreciation.
 - (c) To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.
 - (d) To read Poetry and Prose at sight.
- 2.—To work a paper on Elocution and Physiology of the Voice.

The Maximum marks obtainable in this subject are as follows :—

Voice Production	...	...	...	...	...	12
Enunciation	...	...	...	...	...	12
Gesture	...	...	...	...	...	6
Facial Expression	...	...	...	...	...	6
Memory	...	...	...	...	...	4
Sight Reading	...	...	...	...	...	8
General Interpretation (Rhythm, Phrasing, Continuity)	...	...	...	...	...	8
Questions	...	...	...	...	...	8
Classical	...	...	...	...	...	12
Old Comedy	...	...	...	...	...	8
Poem	...	...	...	...	...	10
Own Selection	...	...	...	...	...	6

Total 100

75 marks required to pass.

LIST A.—CLASSICAL.

FOR WOMEN.

- TAMING OF THE SHREW.—Act IV., Scene 3.—From beginning of scene to "take away this dish." (*Shakespeare.*)
- ANTONY AND CLEOPATRA.—Act I., Scene 5.—From "Sov'reign of Egypt" to end of scene. (*Shakespeare.*)
- HENRY VI. (Part 3).—Act III., Scene 3.—From beginning of scene to "the more I'll succour thee." (*Shakespeare.*)
- RICHARD II.—Act III., Scene 4.—From "O, I am pressed to death" to end of scene. (*Shakespeare.*)
- WINTER'S TALE (B.E.S.S. Edition).—Act IV., Scene 4.—From "Fie, daughter! when my old wife lived" to "Strew him o'er and o'er." (*Shakespeare.*)
- MUCH ADO ABOUT NOTHING.—Act I., Scene 1.—From "I pray you is Signor Montanto" to "a hot January." (*Shakespeare.*)
- TWELFTH NIGHT.—Act II., Scene 2.—The Whole Scene. (*Shakespeare.*)

ELOCUTION.—Continued.

LIST A.—CLASSICAL.—Continued.

FOR MEN.

- HENRY V.—Act IV., Scene 1.—From "Upon the King! let us our lives" to "best advantages." (*Shakespeare.*)
 KING JOHN.—Act V., Scene 7.—From "Ay, marry, now my soul" to "confounded royalty." (*Shakespeare.*)
 HAMLET.—Act V., Scene 1.—Beginning of scene to "stoup of liquor." (*Shakespeare.*)
 CORIOLANUS.—Act II., Scene 2.—From "Proceed, Cominius" to "breast with panting." (*Shakespeare.*)
 ROMEO AND JULIET.—Act I., Scene 4.—From "And we mean well" to "and sleeps again." (*Shakespeare.*)

LIST B.—OLD AND MODERN COMEDY.

FOR WOMEN.

- MONEY.—Act V., Scene 3.—From Miss Douglas—"I may well want words to thank you" to "Oh shame, he must despise me now" (French Edition). (*Lord Lytton.*)
 BECKET.—Act IV., Scene 2.—From "Oh I see your purpose is to fright me" to "I challenge thee to meet me before God. Answer me there." (*Lord Tennyson.*)
 POSSESSION.—From "Julia, I was not addressing myself to you" to "You are to have your wish." (*Laurence Housman.*) (Published by Jonathan Cape.)
 LOVE CHASE.—Act III., Scene 1.—From "That she was young" to exit of Widow Green. (*Sheridan Knowles.*)
 SCHOOL FOR SCANDAL.—Act IV., Scene 3.—From "Sir Peter—notwithstanding I confess—" to "for having listened to him." (*Sheridan.*)

FOR MEN.

- THE DYNASTS.—Part III., Act VI., Scene 3.—From the beginning to Exit Ney. (*Thomas Hardy.*)
 INHERITORS.—Act III.—From "Well now I come to you" to "if this seems rhetoric." (*Susan Glaspell.*) (Published by Ernest Benn.)
 THE RIVALS.—Act III., Scene 1.—From "Malaprop! Languish!" to exit of Sir Anthony. (*Sheridan.*)

LIST C.—POEMS AND PROSE.

- | | |
|---|--|
| "My Kate" | Elizabeth B. Browning |
| "The Patriot" | Robert Browning |
| "A Tree Song" | Rudyard Kipling |
| "The Glory of the Garden" | Rudyard Kipling |
| "Two Souls" (Roumanian Folk Song from "The Bard of the Dimbovitza") | P. Colum |
| "The Plougher" | Thomas Hardy |
| "Afterwards" | Keats |
| "To Autumn" | Longfellow |
| "Sandalphon" | Marlowe |
| "Come Live with Me" | Anon. |
| "Preparations" (Oxford Book of Verse) | Shakespeare |
| Sonnet No. 33 | Masefield |
| Sonnet—"I could not Sleep" | Lysaght |
| Sonnet—"The Penalty of Love" | (Poems of To-day—2nd Series—Sidgwick & Jackson.) |
| Sonnet—"I like to think of Shakespeare," | Chambers |
| (Poems of To-day—2nd Series.) | |
| "PULVIS ET UMBRA" (Henry Esmond). Thackeray (Oxford Book of Prose.) | |
| SHAKESPEARE'S ISLAND (Henry Rycroft). George Gissing (Oxford Book of Prose.) | |
| THE MAGIC RING (Dream Days).—From "The Short interval was ended" to "blossomed like the Rose." (Kenneth Grahame.) | |

PAPER ON GENERAL MUSICIANSHIP.

(Three hours allowed.)

This Paper is compulsory for Candidates in all subjects, except Subject I. (Harmony, Counterpoint and Composition); Subject VIII. (Conducting); and Subject XI. (Elocution).

The following is a specimen of the general character and scope of the Paper, which will include questions on Rudiments of Musical Knowledge, Harmony, and Musical Form and Analysis.

The Harmony section of the paper will be confined to the Triads of major and minor keys and the chord of the Dominant 7th (with the inversions of these chords). Candidates may be required to harmonize a simple Melody or a Bass (figured or unfigured) in three or four parts; to add a second melodic part, with occasional Passing-notes, above or below one already given, and to write a Melody of not more than two phrases (the opening of which may be given). Any of these tests may contain instances of Passing-notes, and of Modulation to nearly-related keys.

In the section on Musical Form, the questions may include the analysis of an unprepared movement.

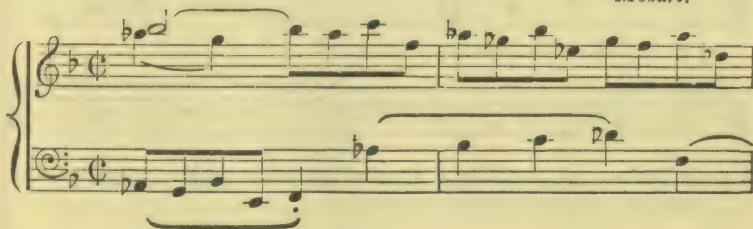
|| N.B.—It is not to be assumed that the various tests in the General Musicianship paper will invariably present the same features as those given below. ||

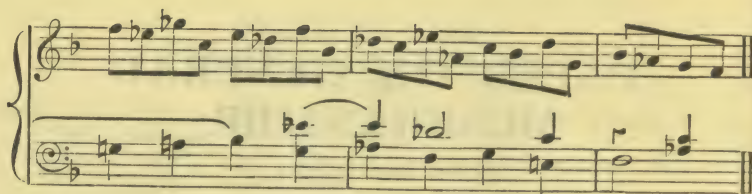
SPECIMEN PAPER.

Section I.—Rudiments and Harmony.

1.—Name the keys (in order) through which this extract passes :—

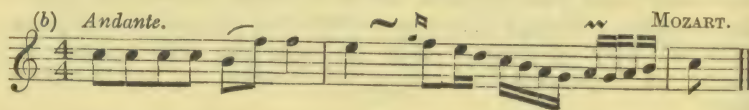
Mozart.





- 2.—(i.) Give the English equivalents of (a) Più tosto, (b) Quasi niente, (c) Très léger (Fr.), (d) Bewegt (Ger.).
 (ii.) Give the Italian terms for (a) Sadly, (b) As above, (c) B flat, (d) A very little.

- 3.—Write out the extracts given below in such a way as to show how the ornaments should be executed :—

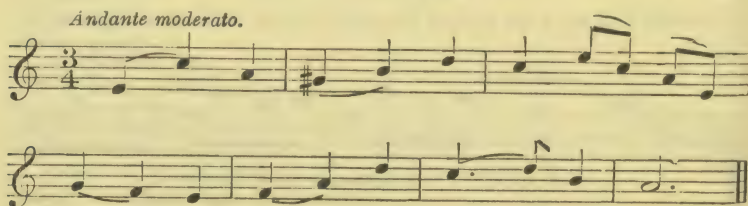


- 4.—Continue this opening so as to form a complete melodic sentence of two phrases, of four bars each.

N.B.—Add the requisite “phrasing”-marks.



- 5.—Harmonize this melody in four parts :—

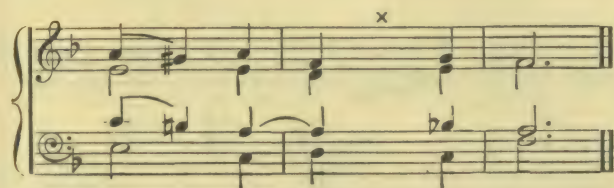
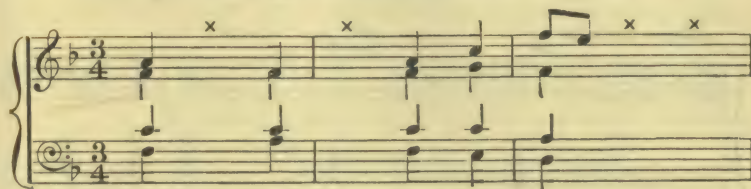


- 6.—Introduce at the blank spaces (in such order as you think suitable) the following chords :—

- (a) Dominant seventh in second inversion.
 (b) Submediant triad in first inversion.
 (c) Diminished triad of Leading-note, in first inversion.
 (d) A "cadential" $\frac{9}{4}$ chord.
 (e) Supertonic triad in first inversion. . . . Key A minor.

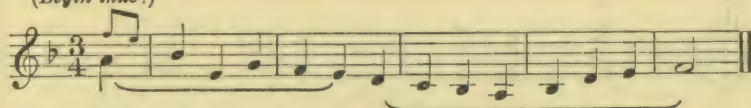
} Key F Major.

} Key A minor.



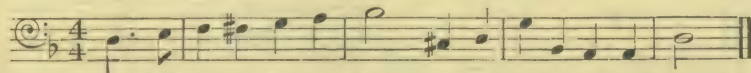
- 7.—Add a melodious part above this given one. Your part may run mainly note-against-note (in crotchets) with it, but quaver passing-notes (approached and quitted by step) should be introduced where you think they would be effective:—

(Begin thus:)



or (alternatively)—

- 7a.—Harmonize this Unfigured Bass, in three parts. Try to make the highest part melodious.



Section II.—Musical Form and Analysis.

Group A.—For Candidates in Subjects III. (Pianoforte); IV. (Pianoforte Accompaniment); V. (Organ); and IX. (Aural Training) only.

- 1.—Analysis of the form of a given composition (*e.g.*, a movement from a Sonata, a Fugue, etc.), or the answering of questions on the same. (As in previous "Form and Teaching" papers.)

2.—(a) Indicate the rhythmical structure of the following extract by placing * at the conclusion of each main rhythmic period, and † at the end of each subordinate one.

(b) By the use of slurs, dots, and other appropriate signs, indicate how in your view the passage should be interpreted in performance :—

Allegro moderato.

The musical score is written for piano and consists of five systems of staves. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, mf, p). The first system is marked *Allegro moderato.* and *f*. The second system has *mf* and *f* markings. The third system has a *p* marking. The fourth system has a *f* marking. The fifth system has a *f* marking.

Group B.—For Candidates in Subjects II. (Singing), and X. (Voice Culture and Class Singing) only.

- 1.—Describe the following vocal forms:—(a) Recitativo secco, (b) "Da Capo" Aria (as found in the music of Bach, Handel, and other writers of their period).
- 2.—(a) Indicate the rhythmical structure of the following melody, by placing * at the conclusion of each main rhythmic period, and † at the end of each subordinate one.
(b) Give some idea of the way in which you would interpret the melody, by inserting suitable marks of expression.

"It was a lover and his lass" (*Morley*).

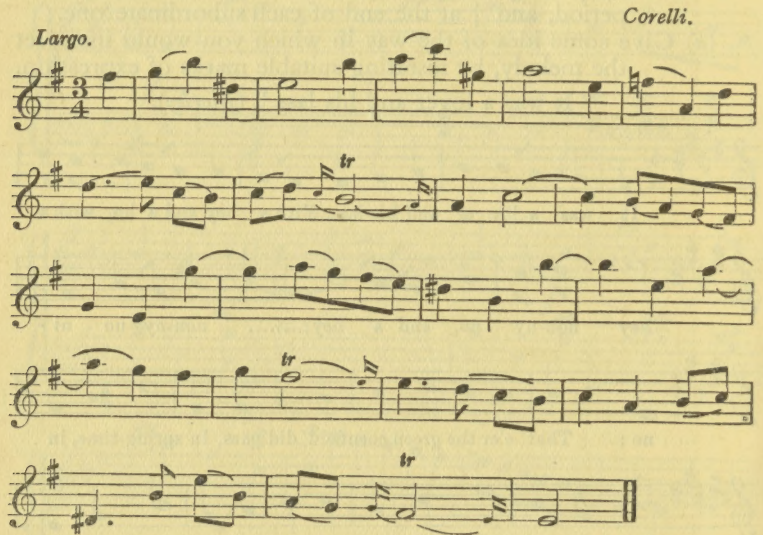
Allegro.

It was a lov - er and his lass, With a hey and a ho, with a
 hey non-ny no, and a hey..... non-ny no - ni -
 no; That o'er the green cornfield did pass, In spring-time, in
 spring-time, in spring-time, the on - ly pret-ty ring - time, When
 birds do sing, hey ding a ding a ding, hey ding a ding a ding, hey
 ding a ding a ding, Sweet lov - ers love the spring.

Group C.—For Candidates in Subjects VI. (Orchestral Instruments), and VII. (Harp) only.

- 1.—Answer the following questions upon the first movement of Mozart's Sonata in E minor for Violin and Pianoforte (Köchel v. 304), (Peters No. 5).
 (a) The second subject consists of two separate ideas; by reference to bar-numbers indicate where each begins.
 (b) Comment upon the writing in bars 77-83.
 (c) Which ideas presented in the Exposition are used in the course of the Development Section?

- (d) In which bar does the Recapitulation begin? Refer to anything you consider to be interesting in the way Mozart brings back his Principal Theme.
- 2.—(a) Indicate the rhythmical structure of the following extract, by placing * at the conclusion of each main rhythmic period, and † at the end of each subordinate one.
- (b) Give some idea of the interpretation of the passage, by inserting suitable marks of expression.



The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

A. ALGER BELL, *Secretary.*

ISSUED APRIL, 1929.

N.B.—The Prospectus of the Teachers' Training Course, 1929-30, may be obtained in August on application to the Secretary.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address

London Address (if any).....

Subject for Examination..... *
(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date

|| Exemption from the Paper Work or Aural Tests MUST ||
be claimed here and date of last pass given. ||

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scottish, Irish and Channel Islands' Cheques should be made out for an additional sixpence to cover Bank charges.

For Fees and Dates of Entry, see Schedule on p. 10.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After: "—Christmas.

Endeavour will be made to comply with the request, but the Academy cannot guarantee to do so.

* If entering as teacher—

"Certified that I shall be 18 years of age on the last possible date of Entry."

(Signature of Candidate).....

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music.

The attention of Teachers and Candidates is drawn to the following special points in the current Syllabus :—

(a) The abolition in Subject II. (Singing) of the "Vocal Physiology" paper and the association of the usual questions on Teaching with a Demonstration Lesson.

(b) The abolition of the paper on "Form and Teaching" in Subject III. (Pianoforte).

(c) The re-distribution of questions in Subject III. hitherto divided between the Paper Work and the *Vivâ Voce*. This change of detail will not affect the scope and standard of the Examination.

(d) The specimen of the "General Musicianship" Paper which replaces the papers on Rudiments, etc., and which must be worked by all Candidates except in Subjects I., VIII. and XI.

Candidates in Pianoforte may, should they so desire, be examined in Glasgow—see page 10.

No external qualifications will exempt Candidates from the General Musicianship Paper or from the Aural Tests.

The times when Candidates may attend for Paper Work are given on page 8, and for Aural Tests, on page 7.

Lists of Licentiates of the Royal Academy of Music may be had on application—Part II. from March, 1911 to March, 1919; Part III. from March, 1919 to March 1926. Price 1/- each. From March, 1926 to January, 1928, gratis.

(Part I. before March, 1911 is now out of print, but on an application fee of 1/- being paid any enquiries will be answered.)

A. ALGER BELL.
Secretary.

April, 1929